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Vol. 1 No. 1

APRIL 1935

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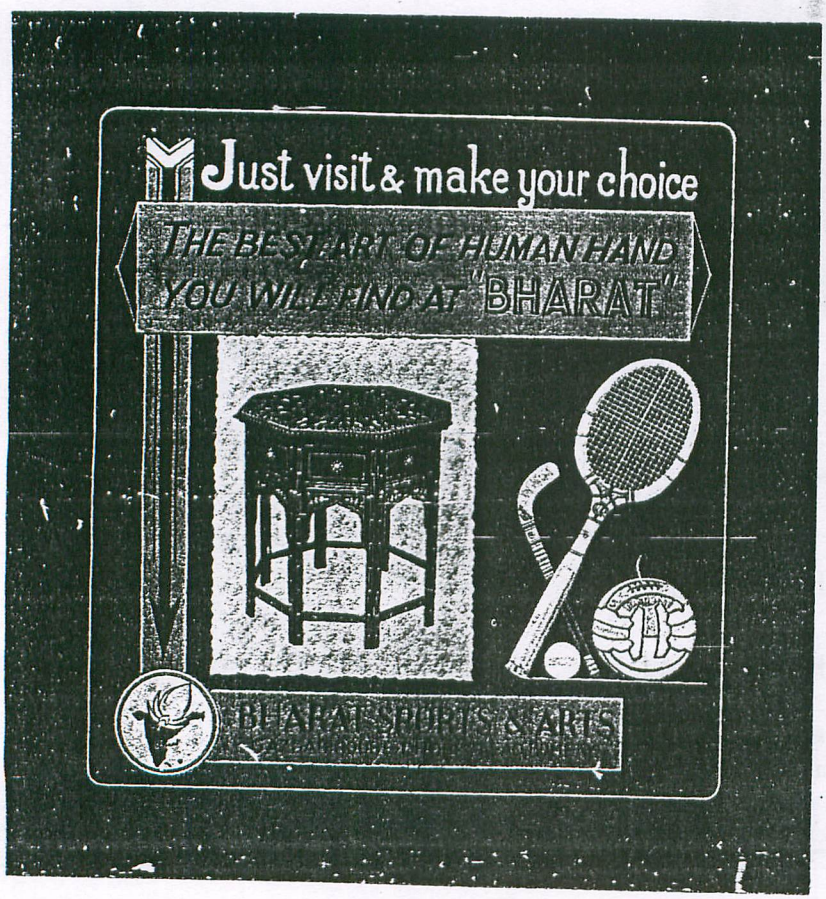

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Editor: D. K. Parker *Advt. Manager:* B. D. Panvelker

Vol. 1 APRIL 1935 No. 1

We

It is universally accepted truism that there is always a place at the top. But the way to the top is full of obstacles difficulties and only those survive to reach the top, who prove the fittest.

The Motion Picture Industry in India is still in its infancy and has been so for a number of years and will probably remain so for years to come unless those who are responsible for it, present an united front and secure the patronage of the Government and of the people.

To launch one more periodical in such a small industry is no doubt risky and especially so in the midst of a crowd of weeklies and monthlies which we already find in the field. All Newspapers and periodicals begin their lives with pious hopes of getting the support of the public and of the industry they interest themselves in. We do not differ from them.

We don't make any pretentions of having supplied a long felt want, but we certainly entertain an ambition of supporting this industry by honest journalism and constructive criticism of men and things and aspire to create a taste in our readers for Indian pictures are representative of Indian culture and traditions

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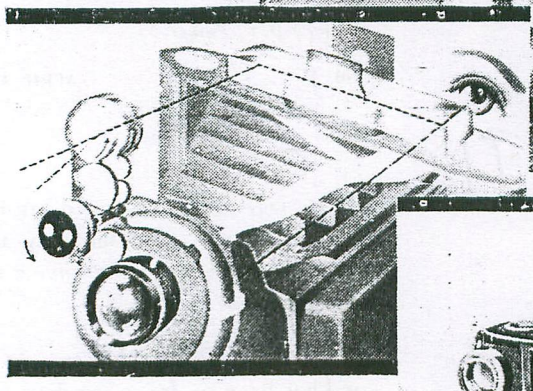

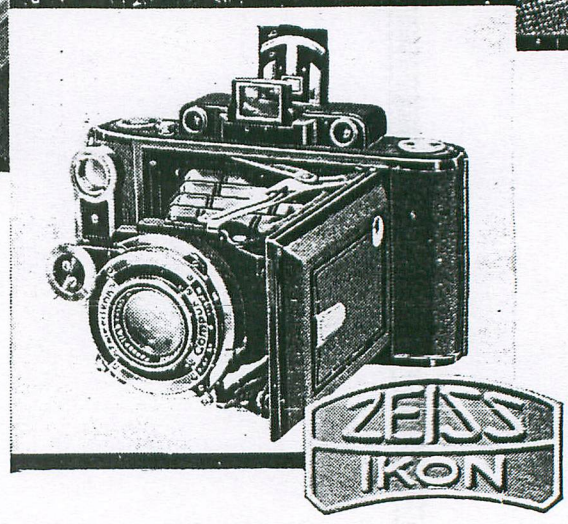

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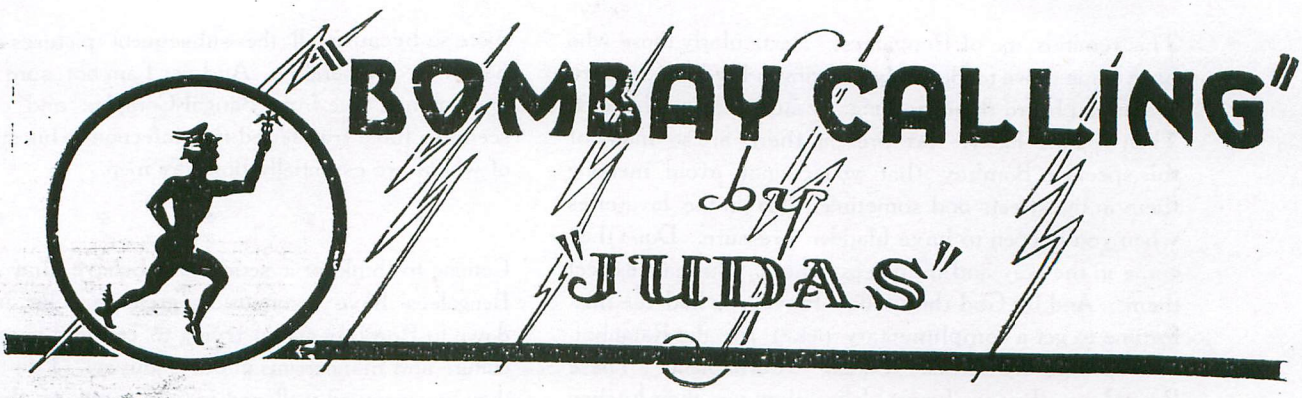


WHAT, with nearly 80 film companies in Bombay this city gives a bold promise of being the Hollywood of India. But many expectations die in the womb of preparations and likewise several companies have closed doors merely with the printing of letter-heads. There are hardly ten established companies who produce regularly while some of them or rather several are producers of a picture or two. Nowadays almost every cameraman and director or for that matter even some ambitious heroines have started producing their own pictures and for such mushroom adventurers the Film City has provided a pasture which soon promises to become a graveyard of the film industry sprinkled with the tombs of hopes and despair.

* * * * *

Only a few months back the Gold Mohur Pictures started business with a big trumpet and probably to emhasise who blew the trumpet, photographs of Mr. Kaura appeared in all papers. How ridiculous! Then you could see Chowdhary and Co,, rolling about in all kinds of available vehicles in Bombay producing a picture which they called "Today". As if to make Mr. Kaura understand what producing 'Today' is like, this great director with his faithful retainers like Hadi, Gulam Mahomed, Rane, Jal and a couple of others staged episodes from his own picture which ultimately resulted in Mr. Kaura playing hide and seek with his creditors and the 'great' picture 'Today' failed and that too miserably.

* * * * *

Talking of Chowdhary and some of his past remarkable successes it has now become a matter of argument whether Chowdhary's previous successes were due to Sulochana and nice band of artistes having star value not to speak of the trade name of the Imperial Film Co., or whether the man himself worked for them. Where is the great Chowdhary now? Some of my friends, after seeing 'Today' have started doubting whether Chowdhary could at all be called a director. If exposing some thousands of feets of celluloid can make one a director then why not open the tins and keep them out for drying on pavements.

* * * * *

Writing of directors, I am reminded of some wonderful gentlemen who call themselves directors. Goodness knows what they direct. Have you ever heard of Mr. Gharekhan? I bet you haven't! He is a director who has unfortunately for himself directed some pictures. He could not help that. I could assure you that he is not to blame for all this. At present he is busy with 'Chappan Churi' meaning literally in English '56 Daggers'. One of the daggers has certainly found its target in Kapur Film Corporation of Lahore and while drawing out the happy dagger Rs. 10,000/- fell out from the open wound. By the way, I forgot to tell you that Gharekhan is quite an expert in completing incomplete pictures, more especially the variety that has been left incomplete due to the caprices of the financiers. In fact, even at present he is busy with one picture called 'Benaresi Thug.' By Jove what a name for a picture and what a picture!

* * * * *

Talking of pictures I am tickled with the memory of one the most recent ones called 'Bawafa Ashik' or 'Yasmin' produced by Eastern Arts of Bombay. If you have your blues and feel like committing suicide or doing something desperate or perhaps if you ever happen to suffer from insomnia go and see this great picture. It is produced with the 'best brains' from Bengal in cooperation and perhaps in collusion with the 'best' from Karachi. It is an abortion of the East and the West. And mind you both the ends of India will blush with shame when they see this great creation. And who, do you think, has god-fathered this picture? Guess, come, come, guess! One, two, no, no, quite wrong. It is Hafijee, the ex-manager of New Theatres, and Atorthy the ex-director has blessed it. What more do you want?

* * * * *

This reminds me of Bengalees. Particularly those who have come down to Bombay carrying a big brief for Art. Have you heard them talking. I am sure you haven't. Then you are lucky. At present there are so many of this specie in Bombay that you cannot avoid meeting them in the streets and sometimes also in the lavatories when you happen to have bladder pressure. Don't they come in the way and in places where you least expect them. And by God they talk. Have you had the misfortune to get a complimentary ticket for the Ratanbai-Hafijee-Attorthy *cum* Sarcar Tournament. These Bengalees—they are funny blokes, they get their kitchen bones and thrust them into the throats of Bombay people. What an unhealthy correspondence has been going on in the penny papers of late and to what purpose, because some of the persons concerned happened to suffer from bile they liked to vomit it. Foolish.

* * * * *

That reminds me of another storm in the tea-cup. Mehtab—Debaki Bose Duel. Debaki Bose, considered by some as the ideal director and finest paragon of honour and virtue dispensed with the services of Mehtab as probably he found them too affectionate. Great men never get on well with girls except perhaps Napoleon but he also quarreled with some. And again this storm ended in defaming a few innocent sheets of papers with blots of ink in the local penny papers. All this is very much silly. I think a great lot of Debaki Bose myself. One just cannot help it. And why should men like Debaki Bose rush to print and try to justify their actions. As long as all actions are well meant where is the sense in justifying them? Debaki Bose is at last producing his own picture. He has started well, in fact too well with a super royal salute of all the guns roaring and all the trumpets blowing. And you do not yet know how many persons have taken it upon themselves to blow these trumpets. Silly fools, why make so much noise just at this stage? Why not wait till the picture is ready? Why give impressions of a mountain being in labour? Debaki Bose will do well to observe some more sober way of advertising his picture. Has he so soon forgotten his failures in 'Raj Rani Mira' and 'Seeta'? And what is 'After the Earthquake' going to be, probably no better. This great man who goes to differrent ends of India, sometimes to the Himalayas and sometimes to Ceylon, to write his wonderful stories and who is lucky enough to get people to finance him for pictures at last produces pictures which are poor apologies in money-making. Why not inquire from New Theatres and East India what money they made in Debaki Bose pictures? Leave 'Puran Bhakt' out. It was an happy accident and the more so because all the subsequent pictures of Bose have failed miserably. And yet I am not sure that this great man is free from Bengal-Complex and of late he seems to have transferred that infection to his staff, most of whom are essentially Bombay men.

* * * * *

Coming to think of it seriously 'I believe' that all these Bengalees have committed a great mistake in coming down to Bombay and in trying to create a new graft of culture and mannerisms in our industry. I do not think they are received well, and in fact, some of them have been grossly insulted if I am to believe some of the reports appearing in the papers. A case in instance being that of Mr. Hirin Bose who has come all the way from Calcutta to be grossly abused and insulted by Mr. Vyas of Kumar Movietone. Mr. Vyas has probably discovered rather too early that all that glitters is not always gold and finding out the capabilities of Mr. Bose thought it prudent to get rid of him by a little stage managing and incidentally rectify his mistake. Whatever that be, I do not think Mr. Vyas has been justified in doing this. However foolish the person may be we must still respect our guests even though they thrust themselves on our hospitality. What is wrong with the Bengal Film Industry that the producers there allow their best talents to go begging in other provinces and allow them to be abused and insulted? Has all provincial patriotism died? And what is the matter with those men who come here? Can they not get a respectable living in Bengal that they should beg for crusts peppered with abuse and insults?

* * * * *

Oh! but let me not forget some of the exhibitors in our industry. They are so necessary for our business as it is through them that the picture has ultimately to be shown to the public whether for instruction or otherwise. Bombay boasts of an institution called the Western India Theatres Ltd. who are supposed to control a number of theatres in Western India. Goodness knows how and why they run their pictures and on what principles. Everything about them is mysterious. Only on the last Idd Day they realeased a picture called "Yasmin" at one of their theatres called the Minerva. The picture ran pretty well for the first week as there were a number of holidays in that week but in the second week the picture went 'phut' and yet the picture is being continued for the third and the fourth week. Why? Where was the necessity of punishing the poor audiences with a very poor picture.

* * * * *

And now let me come to the financiers in this line. This is again a band of clever cut-throats who believe in sucking even the little blood that can be found in a bug. There are about six of them who are rather famous but they all differ in their methods. There is a lot of competition and rivalry amongst themselves and they very often quarrel over the victims. Six months back there was a rush for securing these victims. Terms of financing flickered sharply-kind promises were utterred-beautiful dreams were promised but victims were secured at last, however unwillingly. And now I shall tell you a secret in case you feel like being a producer some day and you want some one to finance you so that you can produce a picture. All that you have got to do is to get a nice looking girl-if you get a beautiful one then your chances of sucess are of course very rosy-but be sure that the girl sticks to you throughout otherwise she may just go away. Some of them prefer to get married to secure permanent patronage from the financier, but I do not advice this if you happen to have some principles in the inside of your bowels. The next step is to buy a motor car, of course, on instalments-don't worry about the payments, they will be paid automatically. And the third step is to call the financier at your studio and somehow manage cleverly so as to show off your 'stock-in-trade'. It does not take a long time to do so, don't worry, the financier has a sharp eye and sometimes even before you can show he is impatient enough to ask you as to who is that 'her'. By the way don't forget to take the studio far off in the suburbs and keep your heroine living in Bombay as that automatically provides a chance to the financier to give her a lift home in case your car happens to go out of order just at the psychological moment-say after six days-of acquaintance with the financier. And now production work becomes easy-in fact very easy. You can't imagine how things progress.

* * * * *

You know money can do so many things. Money can build a studio for you even if you happen to be a poor struggling cameraman for whom no one cared at one time. Who cares for your looks as long as you have someone who looks well and is nice with a bit of reserve and discretion. That is all that matters. And very soon every one calls on you. Even your financier's solicitor forsakes his busy table and is pleased to spend half-a-dozen hours in your studio, and evince keen interest in your work, appreciate the progress of work, why that much, even, loudly admire your keen sense of business and compliment you loudly enough for the 'fair one' to hear. The fair one is always sitting near by must be-otherwise things might go wrong. Don't take chances in this if you believe in Safety First.

* * * * *

The latest craze in our industry is opening the 'Hiring-Out Studios'. There are so many of them in Bombay nowadays that it is difficult to get companies to produce their pictures there. There is that Krishna Studio with the unchallengeable Mr. Shukla at the head. Mr. Shukla has funny ideas of production and they are not all wedded with common-sense. He very often thinks that he is conferring a great boon on the producers by allowing them to produce their pictures at his studio not to mention his rather bold assertion at times to the effect that his 'omnipotent' presence alone helps the producers even to complete their pictures. Then there is the Film City-a City indeed which has been built in the four walls of a small mill compound. Oh, but you have not heard Fazalbhoy and his sons talk about this great feat of theirs. They always keep on talking and somehow manage to pull in a few unwary customers. Every picture produced in this 'City' has somehow failed and yet if you happen to have the misfortune of reading the *'Bombay Radio Times'* you will feel what grand things Fazalabhoy and Sons are doing for their producers. Practically everyone is hiring out his studio now as producing one's own pictures is become rather a ticklish job. The latest in this line of hiring out are the Mody Brothers-brothers who are connected with showmanship rather than production. With the monetary help of a racing man who built his fortune on matchsticks, these brothers are now trying a new stunt of producing pictures and at the same time hiring out their studio which I am told is being built at Sewri the land of cottons and godowns. Wish them all luck though I wonder where they will find it.

* * * * *

Now that is bad! I had forgotten some very big people. The Bombay Talkies Limited who have built their studio somewhere at Malad, away from prying eyes and scandalous tongues. It is good and wise in a way to seek such a distant isolation when one has to do so many things which it will be good for the public not to know. These people have begun rather on a grand scale with Himansu Rai at the head and with Rai Saheb Chunilal in the Office managing and interpreting affairs. One may ask and perhaps rightly so as to what right has Himansu Rai to such pretensions of controlling such a large studio with so much of public money in the business. And also how is Rai Saheb Chunilal qualified to

(Continued on page 11)

• Prabhat's Epic — C H

ONE of the immortal heroines of the epic drama, the **Ramay** comes to life in this perfect and vividly realistic ne

Queen of Mahi, the Lord of Mahikawati, living in t Dryad Princess languishes in the isolation of her pure, noble soul She, the daughter of the Naga Kings, who was married to **Ma** herself out of sympathy with all the horrors of the fashionable by the two brothers, **Ahi** and **Mahi**, and **Mahadevi**, the Queen of with a view to antagonise **Mahi** towards his queen by drawing t the ritualistic human-sacrifice and other equally repulsive prac

About this time, the war between **Rama** and **Ravana**, the King help of the Mahikavati rulers. The lords of Mahikavati acc **Rama** and his brother and hold them prisoners. Plans are Bhadrakali when **Chandrasena**, who adorse **Rama** as an incarnati implores **Mahi** to set them free. He rejects her advice and in res catastrophe, boasts that life multiplies thousand-fold out of each

Despairing of procuring the prisoners' release by these means a visit to the imprisoned warriors who, however, would not con not have any objection to be supplied with weapons to be able to f

Mahadevi, who had had **Chandrasena's** movements watched, repor in the act of handing over weapons to his enem over to **Mahadevi** who, in her excitement, is in

While this is happening, **Rama's** followers, und after killing **Ahi** in the action that follows, engag valiantly but are baffled in their efforts to kill rise out of a single drop of blood shed on the gr predica **Chan** tion a promis honou when culty o

HANDRASENA

yan, the beautiful Naga Princess **Chandrasena** ew rabhat Picture.

theidst of incomparable royal splendour, the which is revolted by the court-life around her. ahi y force, lives in an alien world and finds e so ial and court-life. The Kingdom is shared th former, is continuosly engaged in intrigue heatter's attention to Chandrasena's hatred of ctics favoured by the court.

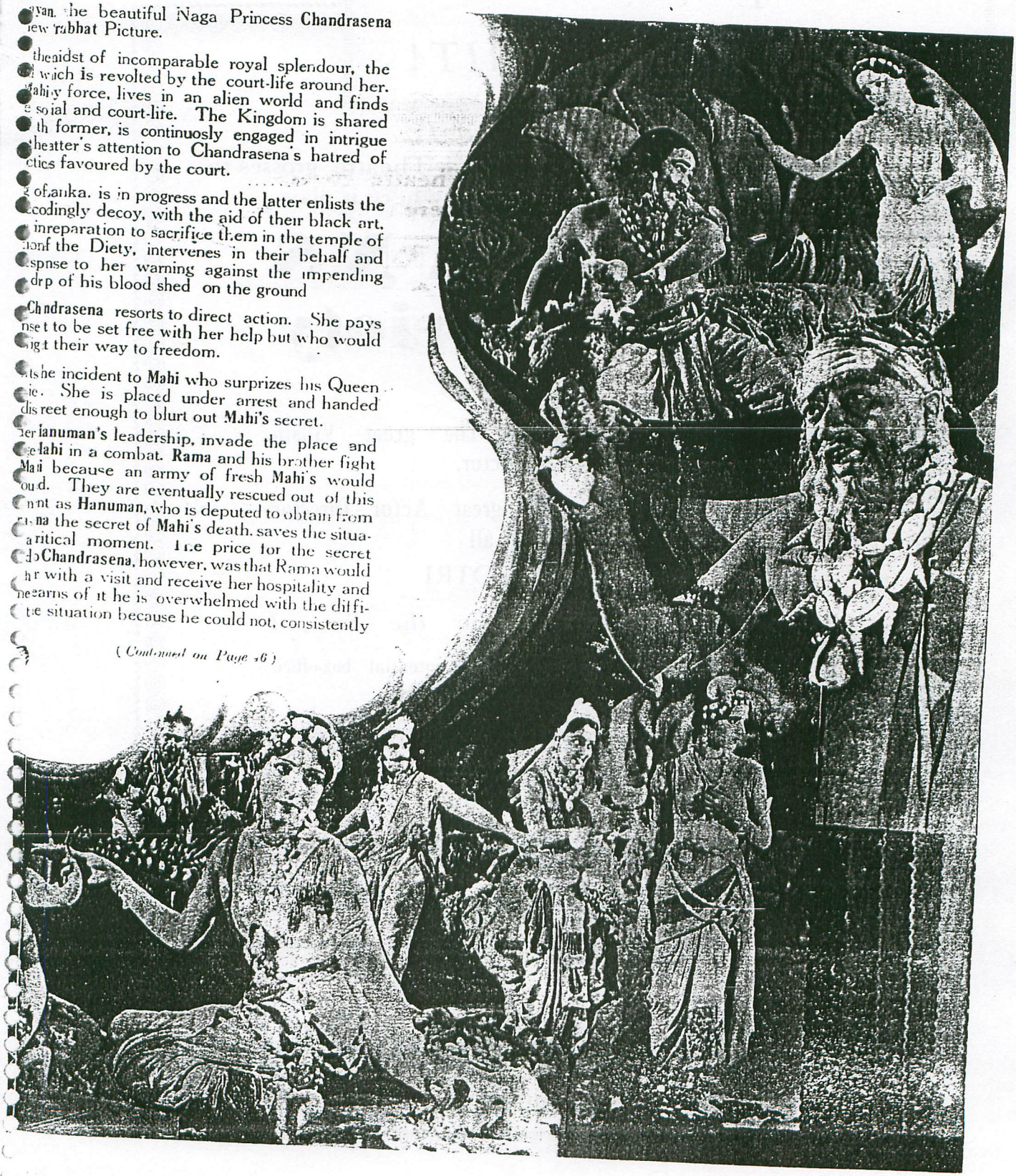
g of anka. is in progress and the latter enlists the codingly decoy, with the aid of their black art, inreparation to sacrifice them in the temple of ionf the Diety, intervenes in their behalf and spnse to her warning against the impending drp of his blood shed on the ground

Ch ndrasena resorts to direct action. She pays nse t to be set free with her help but who would ig t their way to freedom.

ts he incident to **Mahi** who surprizes his Queen ie. She is placed under arrest and handed dis reet enough to blurt out **Mahi's** secret.

er **Hanuman's** leadership, invade the place and e **Mahi** in a combat. **Rama** and his brother fight Mai because an army of fresh Mahi's would ou d. They are eventually rescued out of this nnt as **Hanuman**, who is deputed to obtain from na the secret of **Mahi's** death, saves the situa- a ritical moment. The price for the secret d **Chandrasena**, however, was that Rama would hr with a visit and receive her hospitality and he arns of it he is overwhelmed with the diffi- the situation because he could not, consistently

(Continued on Page 16)



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American Producers and Anti-Indian Propaganda

KEEN resentment has been expressed throughout the country, during the last few days, against what has been described as highly objectionable and, in certain specific instances, offensive, anti-Indian propaganda conveyed by a couple of American talkies recently imported for exhibition in India and it is not difficult to imagine both the character of the offending pictures and the nature of protests they have provoked.

We have long been familiar with the type of film made in Hollywood in which the Indian background with Indian characters playing rather stereotyped roles assigned to them by the misapplied scenericesque fantasy are prominently featured and the be-turbaned Indian rajahs, yogis and crooks, suave and frowning, could so far merely amuse us. The foreigners could be forgiven much, especially the Americans, if, in fabricating the 'Oriental' effect in their screen artifice they misrepresented India. At best, the lack of realism depicted in the film was attributable to ignorance and want of technique that, however, constituted a blemish on Hollywood's reputation as a magic-city that could create with its canvas, plywood and plaster practically any and every distant city and its population in the make-believe world of the cinema. And, at worst, it was pure stupidity long associated with the naive and too cocksure yankee producer that was not inspired by malice or deliberate and calculated propagandist misrepresentation.

We Indians do not, as a rule, lack in a certain amount of good humour, even if we were not demonstrative or exuberant in the exhibition of our emotions : and when we do feel annoyed the objectionable film must necessarily be of the type that could truly be described as propaganda. Such deliberate propaganda that is calculated to discredit, as best it could, this country and its people, could and does exist. What is worse, its motives become too obvious and leave no doubt of both the agency and inspiration of vested interests So it is quite possible that the films described as objectionably propagandist and anti-Indian could have easily exceeded the bounds allowed to the foreigner's lack of intimate contact or insight into a country's mind or its external character : exhausted the margin allowed to the laughter-raising comedian or showman with his particular passion for depicting the oriental glamour, mystery, cruelty, intrigue and what not, with the only material placed at the disposal of the Hollywood producers of the cheaper and sensational pictures.

And we desire to call the attention of the American producers and their representatives in this country to the danger of their lending themselves for any kind of anti-Indian propaganda especially as it is bound, in the end, to injure their own interests. Hollywood controlled according to the statistics of international export market as high a percentage as 80 of the total output although recent developments in the world cinema situation are menacing the American producing supremacy. Hollywood is, at this moment, threatened with a trade competition in which its chances of retaining the old monopoly are very slender indeed if it did not revise or, certainly, revitalise its policies : and it is time that it recognised the value of public-opinion of the country which the exporting interests expect to favour their goods. The Americans, in other words, should aim at securing the good-will of the Indian people by steering clear of the danger we have touched above. Above everything else, successful salesmanship demands that and we have no doubt that the American enterprise will serve and act on this hint.

In this connection, we are glad to report that, when our representative called the other day at the offiice of the United Artists and drew the atttention of the criticism levelled against the picture 'KID MILLIONS', he was assured that the portions objected to as holding up Mahatma Gandhi to ridicule in caricature have been expunged. If so, we must commend this as an exemplary and wise step taken by the distributors themselves and it will, we have no doubt, go a long way in restoring the firm in its position of popular esteem besides avoiding unpleasantness all round and establishing cordial relations between the producing interests and cinema audiences in this country. We would also venture to suggest to their head-office that similar action be taken in regard to the copies of the picture circulated in other foreign countries and the friendly gesture thus adequately demonstrated.

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KOLHAPUR (S. M. C.)

Motion Picture Society of India

THE First Convention of this Society recently held in Bombay betrayed a very poor support from the Producers as well as from the Distributors. The meeting could hardly be called a "Convention" as there were only half a dozen producers present with a small crowd of others who are not directly interested with our Film-Industry. This is really a very poor state of affairs and reflects a lot on the apathy and mentality of all those who are interested in some way or other in our industry.

On going through the list of members of Society, as stands today, one is surprised to find the name of the Imperial Film Company and several other producing concerns missing. These big companies who regularly produce a number of pictures every year, stand to gain a lot in the long run from the active efforts of the Motion Picture Society.

And yet, it is inexplicable why these producers who in other walks of life loudly proclaim to be the pillars of this industry, should display such a criminal indifference towards a society which in very near future hopes to be the mouthpiece of the industry.

It is interesting to trace the history of this all-important society for the benefit of those who do not know anything about it yet or who refuse to recognise its existence after knowing it. The society was founded just over a year back and with the enthusiastic efforts of its secretary Mr. K. S. Hirlekar, it has today been semi-officially recognised by the provincial Governments and the Central Government. The members of the Society have been working all this time very sincerely and last year when the Government intended to increase the duty on the Raw Films, all the members combined led a deputation to the Commerce Member of The Government of India, as a result of which the intended increase was dropped by the Government. This was indeed a great service rendered by the society though at that time hardly half a dozen producers were members of the society. Nevertheless the resultant advantage has been reaped by all the producers whether members or not.

With the introduction of the talkies the consumption of raw-films has considerably increased inasmuchas an average Indian Talkie requires raw films worth from Rs. 15:000 to Rs. 20,000 which means nearly one fourth of the total cost of production. Calculating on a very economic basis an average Indian picture consumes about 40,000 ft. of Negative film, 40,000 feet of Sound film and about 17,000 feet of Positive film. Calculating the cost at the present selling price, over Rs. 15,000 is spent merely for the Raw-Materials. In other words about 25% of the cost of the picture is consumed by raw-materials. Taking into consideration the limited market for exploitation of the Indian picture, the ratio of cost of raw-films in comparison with the total cost of the pictures works out at a very high percentage thereby stiffling our industry in its very infancy. Inspite of this state of affairs, the Government were bent on increasing the duty on raw-films and making the lot of producer more miserable. And yet, the Indian producers with all these taxes choking them could not collect enough moral courage to present a united front. The Society inspite of the lack of support, from big producers, went on with its work of protest under great financial stress and

(Continued on page 26)

SUPER AT
EAST INDIA
PRESE
AFTER The
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K.C. DEY-
(BLIND SINGER)
& OTHERS
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DEBAKI
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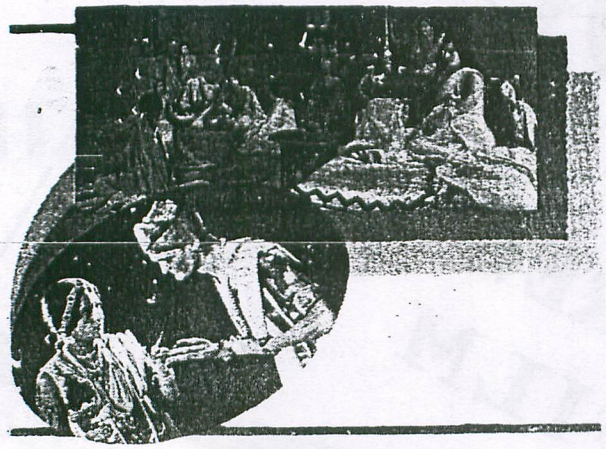

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Directed by: **A. P. KAPUR**

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Produced by: Mr. V. R. AROLKAR

with the aid of Hyderabad State.
This Bandit Super Picture claims
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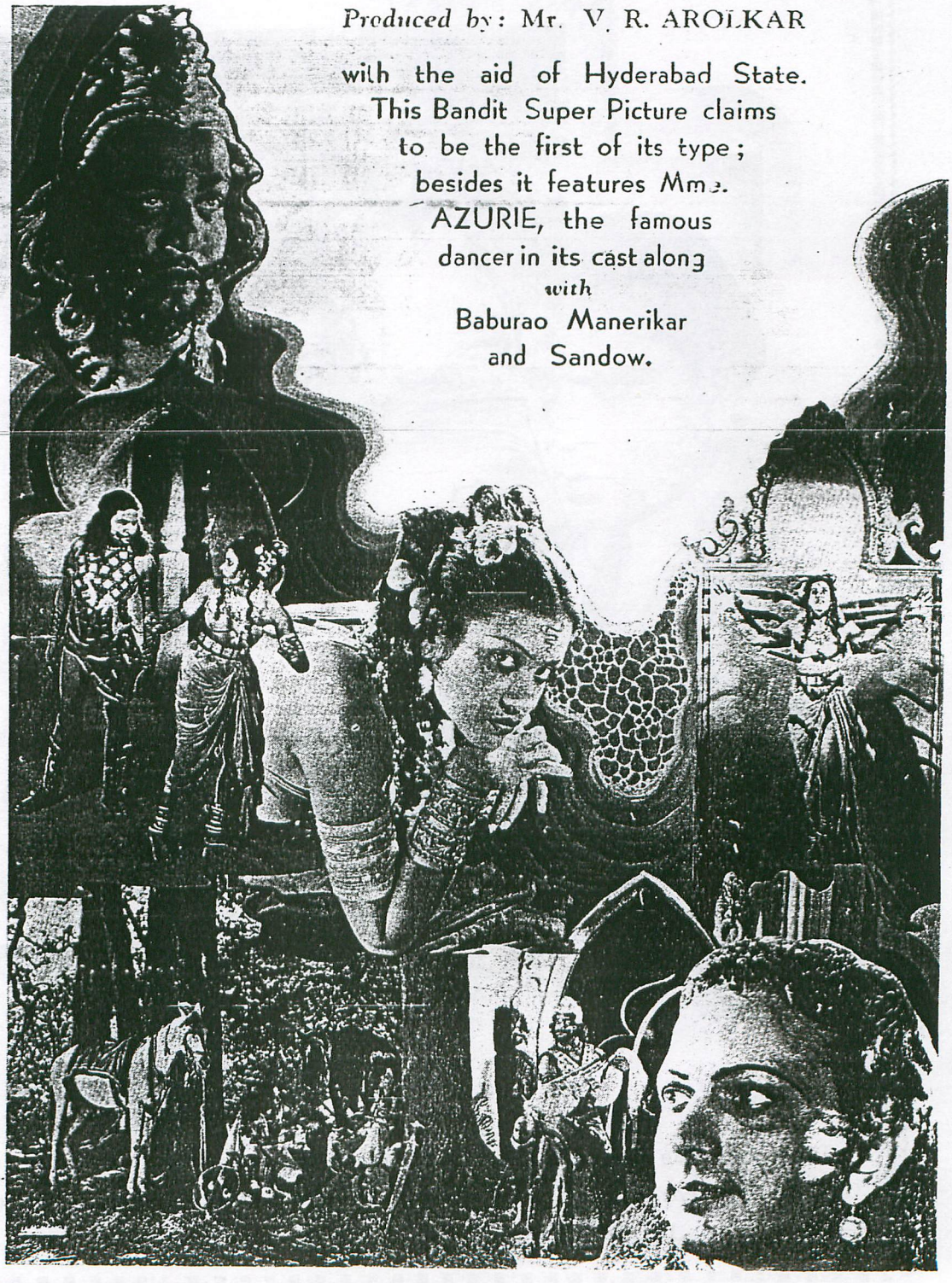
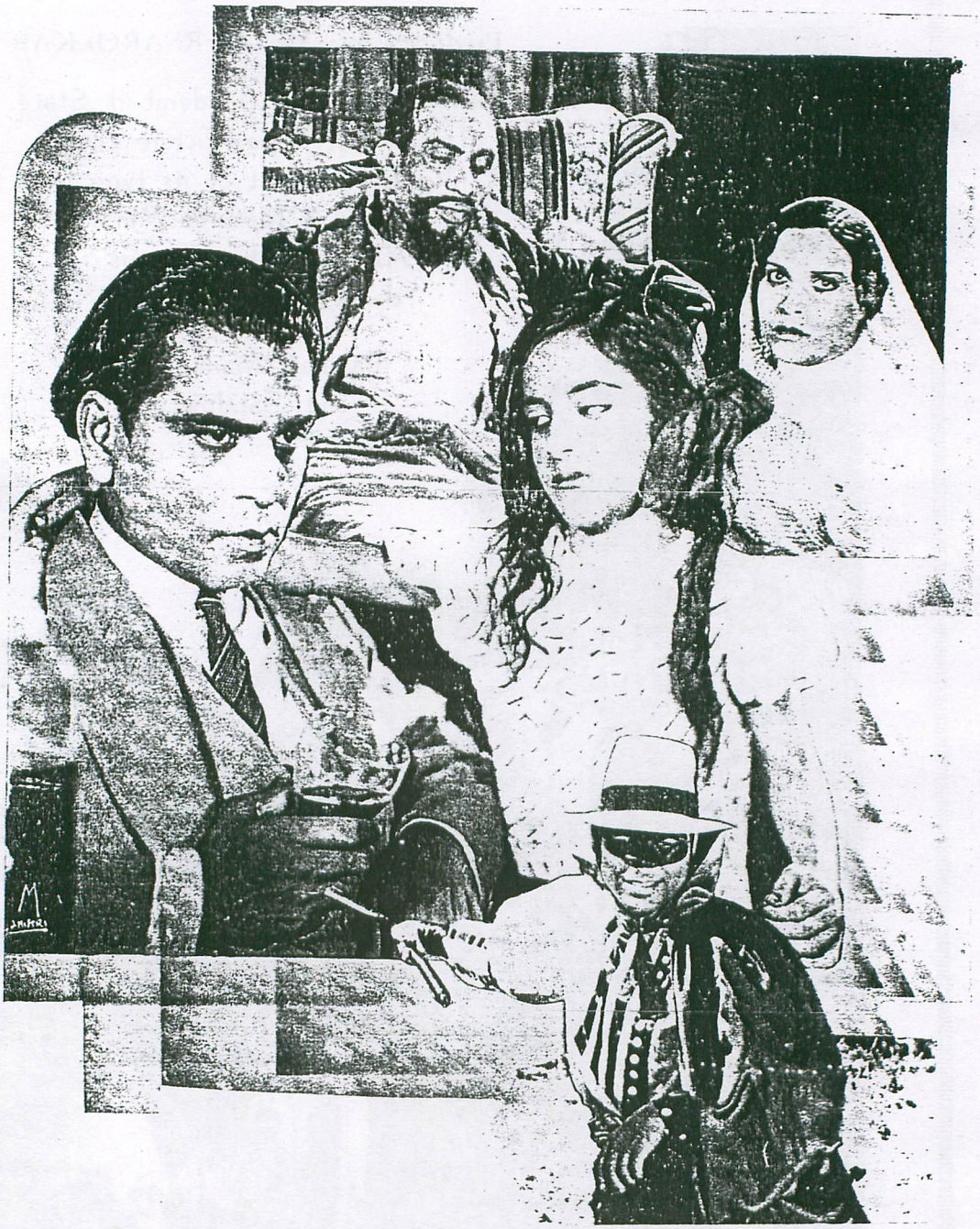
with
Baburao Manerikar
and Sandow.



Camera Highlights of the New Social Hit!



This Cameraman has caught the mood, spirit and tempo of the maiden mammoth musical hit *'Search for Truth,'* directed by Mr. Chimanlal Luhar and featuring famous JADDANBAI, Yaqub and the Child prodigy Baby RANI.

9
ACC121-63 (9CC34)

1, 2 & 3 featuring Miss Ratan Bai and Hafizi in "Bharat-Ki-Beti" and 4, 5 & 6 Miss Noorjehan Ansari & Butt in his comic role in "Beauty Caravan"

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The Season's outstanding screen characterisation — a moving heart Drama—Spectacular— Stirring— with colourful atmosphere, a gripping story sizzling with action and splendid production.

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BABURAO MANERIKER, SANDOW, DINKER KAMANNA, PREMA BORKER, Mme. AZURIE, & GANGOO.

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Directed by: Mr. AROLKAR

Sound by: Mr. JADHAV *Cameraman:* Mr. KAMBLE

Sound Recorded on B.A.F. Sound System at FILM CITY

It is a picture that has Showmanship in Story, Stars and Cast of established marquee power, a production that meets the needs of a picture-conscious public, liberally financed and expertly produced.

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Menaka Pictures, Tardeo, Bombay

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The cost of Kollapur Cinetone's "ORPHAN'S OF THE SOCIETY" are seen here in their variours roles under the famous director actor Master Vinayak. In case you are interested, and you should be, the stay are. Baburao Pendharker and Saroj Shilotri, India Wadkar and Master Vinayak.

2 IMPORTANT YU
NALINI
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STAR at HER GREATEST as IN
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AMRITMANTHAN
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"AMRITMANTHAN"
"... is a very very nice picture indeed"
NOW RUNNING in IT'S 27TH W
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"AMRITMANTHAN"
'It is a marvellous picture, indeed.
It is all round perfect and thorough.
Music, Scenery, Direction and other
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Sethna
the "Best of
saw. The direc-
The Technics,
photography are very
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INDIA'S GREATEST STAR at
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See it for Yourself

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PYARA DUSHMAN

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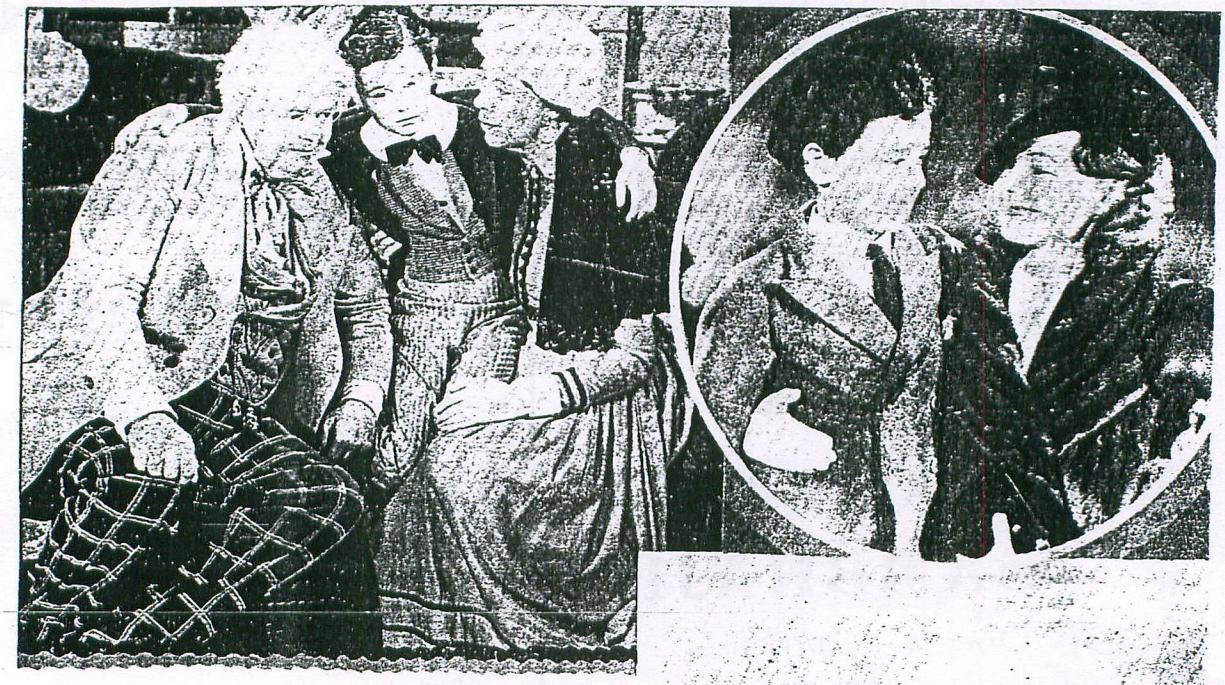

featuring :

L. Stone, Freddie Barthalomew,
Elizabeth Allan, Lionel Barrymore.

RKO RADIO'S "The Gay Divorcee"

Fred and Ginger in the "Continental"

Some Stills from RKO'S "The Gay Divorcee" featuring Fred Astaire and Ginger Rogers.

Stills from Mighty Barnum *and the Much Talked of*

'Robert Clive of India' & 'Kid Millions'

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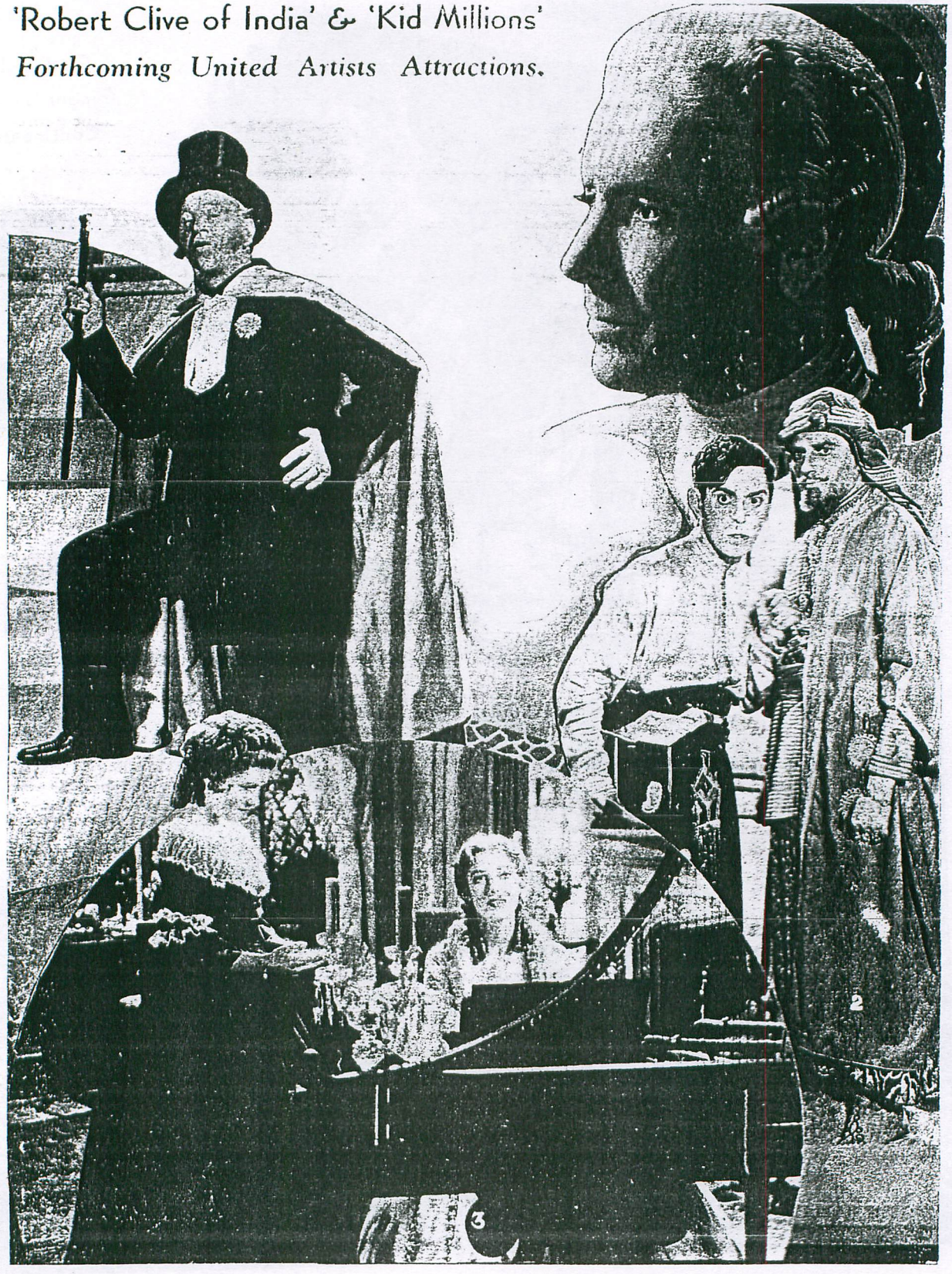

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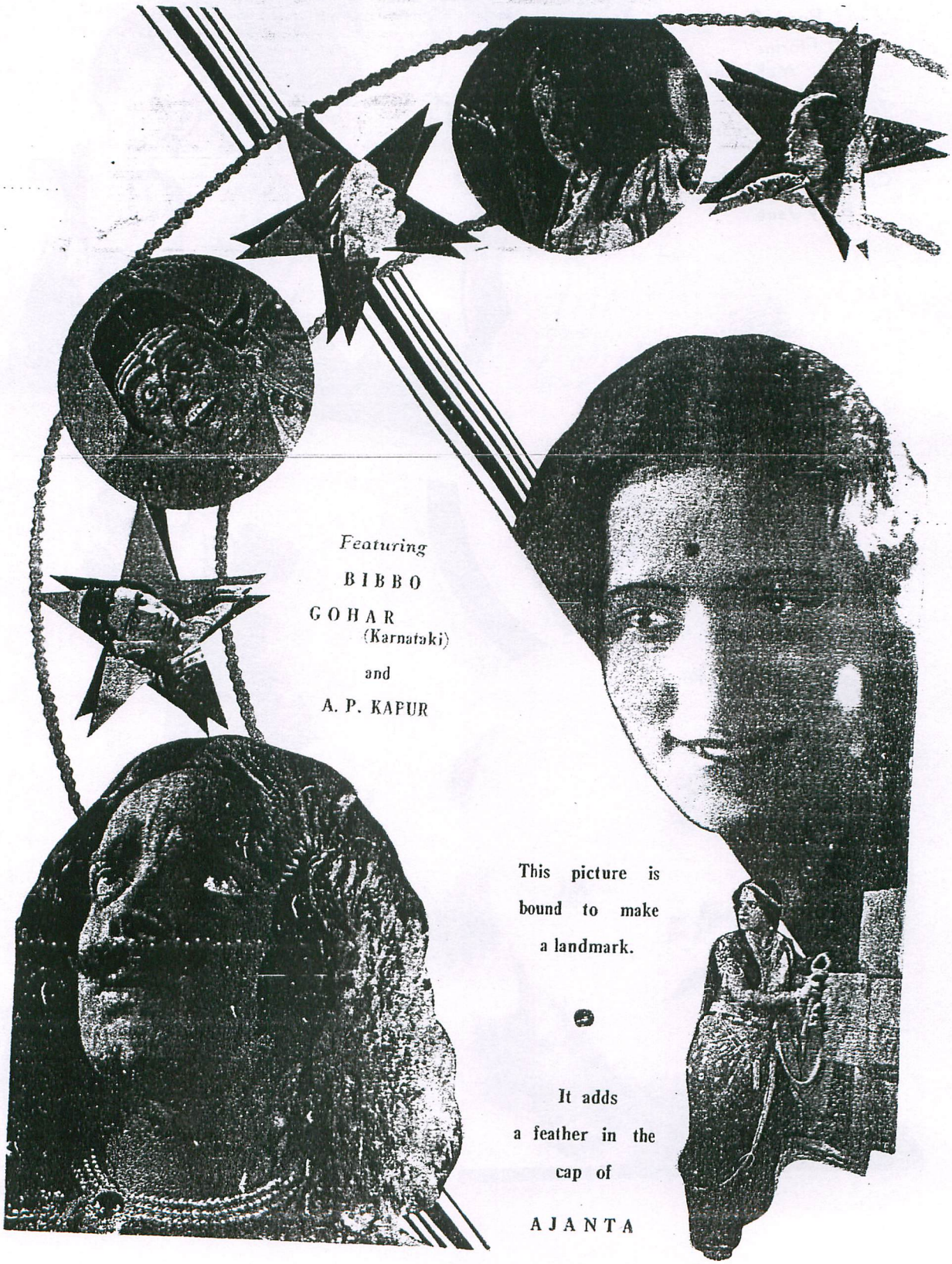
Ajanta's Super 'Queen's Wrath'



Featuring

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GOHAR
(Karnataki)

and

A. P. KAPUR

This picture is bound to make a landmark.

It adds a feather in the cap of

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Galaxy of "Universal" Stars

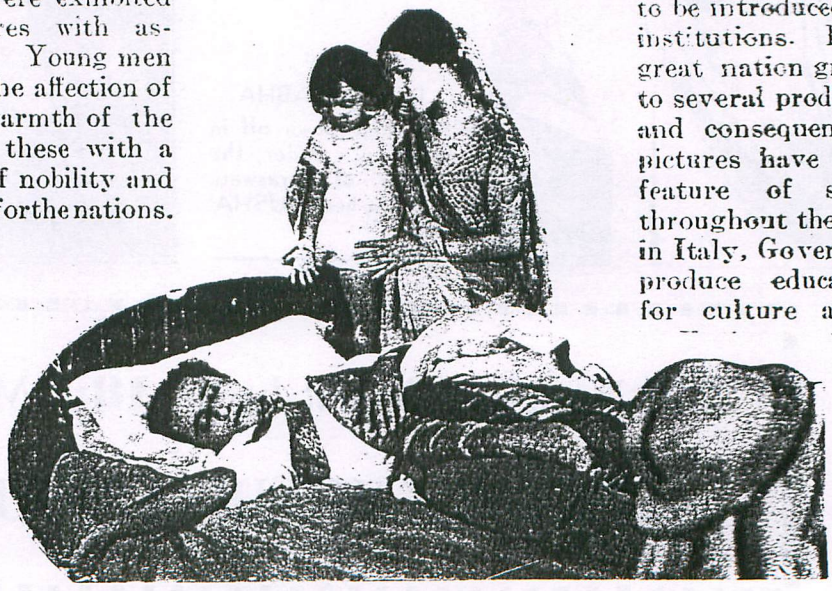
Top: Claudette Colbert & Warren Williams
Left: Borris Carloff
Right: Florine McKinney
Bottom: Gloria Stuart and Carole Comb with Baby Jane.

Culture Through the Eyes

FROM the beginning of the world, the eye has been the most important primary medium of education and training. When a new born baby first opens her eyes on the world, it starts taking impressions of the world and its ways and unconsciously starts its own training to make life on this earth as much consistent as possible with the accepted standard existing then. The human eye is the first means of observation that ultimately builds the culture of the human race. The potentiality of a Cinema film as the most effective means of education and training was never so much realised as during the present times. Almost every nation in the world is now making attempt to train its men in different human activities with the help of the Cinema film. During the last World War when the nations were at their wit's end to secure fresh recruits, films depicting vivid scenes of heroism in the trenches were exhibited at various centres with astonishing results. Young men who believed in the affection of the family and warmth of the home, discarded these with a supreme gesture of nobility and offered their lives forthe nations.

The first travel-films were produced by Sweden and this nation is therefore the pioneer in educational pictures. Beautiful films showing rich natural scenery in different parts of Sweden, were shown all over the world resulting in number of foreign travellers visiting and giving the Swedish Government an extra-ordinarily big revenue in the very first year. Right in the wake of the Swedish films, America started producing educational pictures which were introduced in almost every school and college and many of these institutions in a very short time were able to collect a good library of their own. Almost every branch of culture and education, had its own film and the students were taught in a very rapid way the latest developments of different sciences arts and crafts through the medium of the eye. George Eastman who was responsible for the world-known organization called Kodak, was the first man to manufacture a special apparatus and place it on the market on a commercial scale for showing these films in practically every home and institution. The remarkable success of these projectors made it possible for Kodaks to gain a monopoly of the Trade. And now in America almost every subject in every department of human culture, education and propaganda is taught, thereby giving the Americans a unique ascendency over the other nations.

In Russia and Germany, film has been made the chief instrument of political propaganda. Every mass movement had its first seeds sown with the help of these strips of celluloid and now in Russia and Germany the film industry has practically become the State-Industry. In Russia, community shows are given periodically at the Government expense and the principles of Soviet polities are kept alive in the hearts of the Russians. In Germany very recently, the German Chancellor has declared State patronage for the film industry and commanded production of educational pictures to be introduced in all national institutions. France, another great nation grants State-aids to several producing companies and consequently educational pictures have become regular feature of school training throughout the country. While in Italy, Government themself produce educational pictures for culture and propaganda. Smaller nations in Europe like Finland, Austria, Denmark, Portugal, though unable to produce their own educational



D. Billimoria in "Do-GHADI-KI-MOUZ" an Imperial Social Super.

(Contd. on page 38)

SOUL of "SHALINI"

BABURAO PAINTER

The inimitable director and the life of SHALINI CINETONE. See his latest USHA.

GOVINDRAO TEMBE

The music of the Talkie-age has its history and Mr. Tembe has contributed a lot to it

Right :

Mr. KALE

The Managing Director of Shalini Cinetone is seen here in his role in "USHA"

Left :

RATNAPRABHA

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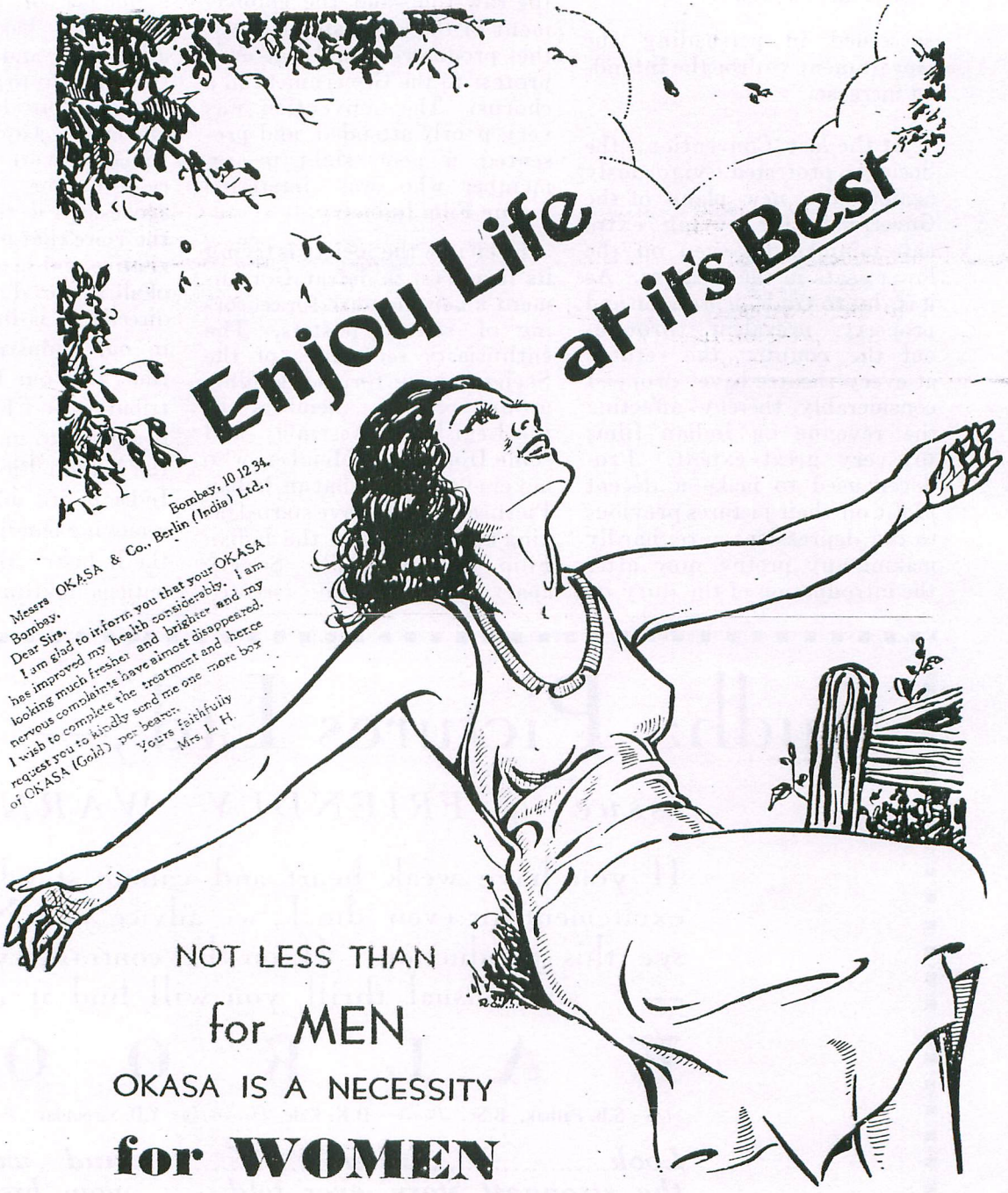

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(Continued from page 13)

succeeded in persuading the Government to drop the intended increase.

At the last Convention, the Society protested vigorously against the new plans of the Government for levying extra entertainment tax even on the lower seats in the theatres. As it is, due to trade-depression and property prevalent throughout the country, the returns at every theatre have dropped considerably, thereby affecting the revenue on Indian films to a very great extent. Producers used to make a decent profit on their pictures previous to the depressions, are hardly making any profits now after the introduction of the duty on the raw-films and the enforcement of the entertainment tax. the producers could not even protest to the Government in a chorus. The Convention was very poorly attended and presented a poor sight to any member who was interested in our Film Industry.

Even now the Society is trying its level best to defeat Government's new measure for censoring of screen posters. The enthusiastic secretaries of the Society have formed a film-group of the members of the Legislative Assembly and some Honourable Members who never even knew what an Indian Picture was like have started taking keen interest in the Indian Film Industry. The Society apart from having secured a number of benefits for the producers, has succeeded in a big noise and compelled the Government to give this industry some consideration. But like all other Governments, the Indian Government will only respect the wishes of the spokesmen if they realize that the voice that protests is authoritative and backed by the unity of all the producers and others directly or indirectly interested in our Industry. It is high time, that our Producers, Distributors and Exhibitors make it a point to unite and support the Motion Picture Society of India in its admirable aim of removing handicaps and nursing the Industry till it becomes a national institution.

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Art in the Celluloid

WE have indicated elsewhere in this number, the line of development of the Cinematographic art in this country and the possibilities that are likely to offer themselves for exploitation.

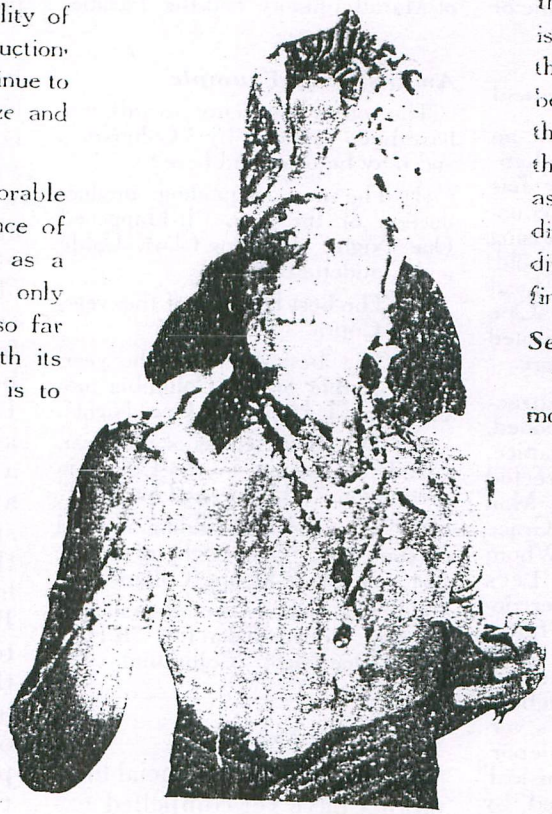
But it is not necessary, we believe, to speak of these possibilities in terms of the future, especially, as the present day achievement is bound to influence the direction of that development. Surveying the field of cinema production, indeed, during the last few years, remarkable as has been the progress made by the industry more or less in its technical department following the transformation of the already antiquated 'silent picture' into the well-recorded talking one, the opportunities of making a distinct contribution in the general tone, character and artistic quality of the picture, to the screen production have always existed and continue to exist, for those who would seize and use them.

There is, of course, the deplorable tendency very much in evidence of regarding the cinema purely as a commercial product that relied only on artistic or asthetic merits in so far as they had anything to do with its salesmanship. This tendency is to be deprecated in the best interests, both of the art and industry (the two are generally inseparable, in any case) because, although the cinema is the most ephemeral of the arts in terms both of time and space, quality counts for a great deal in the commercial as well as artistic success of a picture and even if inferior art sold in certain special circumstances, it, would be a disastrous policy not to aim at superiority and better artistic values.

Quality and Success

Various elements go to the making of a successful picture and sheer quality would be found to be the least negligible amongst them. A picture, like any other work of art, is judged by its total effect and if it proves a failure, even from the box-office point of view, it is probably because the producers neglected one or other of the essential aspects of the picture. In any case, it is very rarely that a really good picture, that is to say, one that combines in its production all the necessary qualities that satisfy the demands of artistic judgment, criticism and taste, would be found to prove a failure even in a place like India where local conditions differ and even standards of taste vary.

What A Ghastly Look!



He is the great character-actor Nayampalli in "KALKOOT" (Sudha)

This would easily be demonstrated by citing some of the recent pictures, that have reached the highest point in exhibiting success. The majority of these could easily be found to conform to a high standard in total production with an artistic appeal which is found irresistible even for the humblest audience. Indeed, the supreme criterion of a really powerful picture consists in its capacity to intoxicate these audiences and clean sweeping them off their feet, and an art like that of the cinema, in which are blended the features both of the plastic and the intellectual, as far as their effect on the average audience is concerned, is best suited to exert their power. An ideal picture would be the one, then, that combined with thematic appeal the qualities of good, that is to say, realistic acting as well as those of excellence in the general direction that seeks to harmonise the different elements into a delicately finished whole.

Secret of Russian Supremacy

The Cinema as a modern, and more or less mechanical art has no tradition. For instance, that the theatrical may have; it is not encumbered with, or weighed down by, the past. While submitting itself to the general laws that operate in the domain of the other arts, its development could be autonomous, so to speak. For instance, some of the European countries that took, and still continue taking, a lead from the U.S.A on the technical side of a moving picture have far

surpassed in their work anything that could be sent out of the American studios,certainly on the plane of artistic values. The Russian producers, for instance, are not likely to yield the enviable position they hold because, they could devote to the cinema the talent that produced the art of the Moscow Theatre or the classic and modern Russian ballet and use a medium that, coincidentally enough, suits so perfectly to the present day temper of what has been described as the 'mechanical intelligentsia' of the modern Russia, their ideology, their insistence on new values, their optimism.

The obvious moral of this phenomenon is that, apart from the mechanical technique, the cinema demands expression of individuality, not the puerile imitation of the foreign film with which we exhibit our artistic or creative bankruptcy. Most foreign critics of the Indian Screen express this sentiment and in fully understanding it we lay the foundation of the true cinema art, an art that could adequately express our individuality whatever theme is adopted to its technique. For instance, while the average marketable film is a 'pot-boiler' of an admittedly inferior standard, a few pictures have now and then been produced which reach a high point in artistic feeling and quality. Some of our Marathi studios have produced work of merit from time to time, and we would not be disappointed if we expected more and perhaps better films of this class from them.

It would be interesting in this connection, to note the phenomenal progress made recently in the research into some of the interesting periods of Maratha history and the facilities now made accessible in the collection of authentic material for the historical picture open up a wider field although it must be admitted that the historical films to which reference has been made above presented settings that must be pronounced as quite authentic and the entire atmosphere left indeed very little to be desired. The Maratha history is rich in the dramatic, more than merely heroic, which has so far been exploited, incidentally, for instance, during Shahu's flight in disguise, and furnishes the imaginative scenerio-writer with enough themes that could be elaborated and flashed on to the screen in collaboration with a competent director. The work, if it is properly finished, would possess a value of first-class importance that surely ought to enhance the status, influence and appeal of the Indian picture.

A Proud Film Achievement

THE welcome news that an agency office of the Columbia Pictures Corporation has recently been organised in this country under the able and enterprising direction of Mr. N. C. Laharey would, we trust, delight the numerous local cine-fans whom the exquisite "One Night of Love" recently exhibited here, gave a rare thrill of pleasure.

Amongst the forthcoming attractions announced may be mentioned, as deserving of particular notice, pictures like 'Broadway Bill' directed by Frank Copra, 'The Best Man Wins', 'Wing of Song' with Grace Moore, Claudette Colbert in 'Whom the Gods Deetroy' and finally, 'Let's Live to Night' directed by Shertzinger of the 'One Night of Love' fame.

It is of couse unnecessary to speak in term of praise of 'One Night of Love' as the local cinema lover's verdict that it marked a notable departure from the average 'musical' happens to be fully vindicated by this year award given to this picture 'as the most outstanding musical of the year' by the Academy of Motion Pictures Arts and Sciences.

An Inspiring Example

The other Academy awards, too, have been captured by "Columbia" and may be described here :

(1) The most outstanding production of the year, "It Happened One Night," featuring Clark Gable and Claudette Colbert

(2) The best Director of the year, Frank Copra.

(3) The best Actor of the year, Clark Gable in the Columbia production, "It Happened One Night".

(4) The best Actress of the year, Claudette Colbert in the Columbia production,"It Happened One Night"

(5) The most outstanding musical of the year, "One Night of Love", featurina Grace Moore (Columbia),

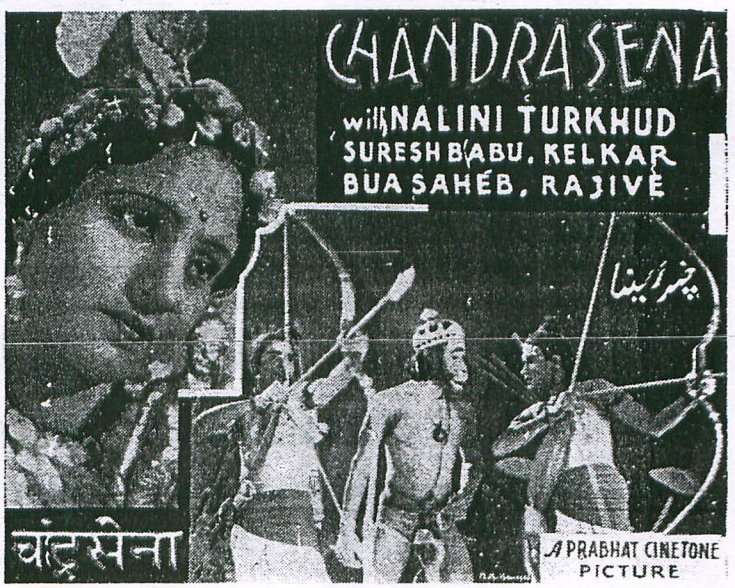
(6) The best screen adaptation of the year, Robert Riskin for "It Happened One Night" (Columbia).

Continued from page 33

pictures owing to financial limitations have yet compelled exhibitition of educational pictures in all Cinema theatres. Every country in the West has its own film-department which either produces or distributes educational pictures with a view to train its own people as well as to establish international relations in culture with other nations. But these are all nations with liberty as the spice of their life. India unfortunately, is a country with heavy shackles of slavery. It pays our rulers to keep our country in a chaotic state of termoil and ignorance and any measures that would tend to remove these would naturally be unpalatable to the rulers. The British have yet done nothing to introduce into India any methods of training which would lead the Indians to a standard of culture and enlightenment in par with the other nations of the world so that in time to come Indians may proclaim their liberty in education, culture, industry and politics.

PRABHAT'S

One More Wonder Production



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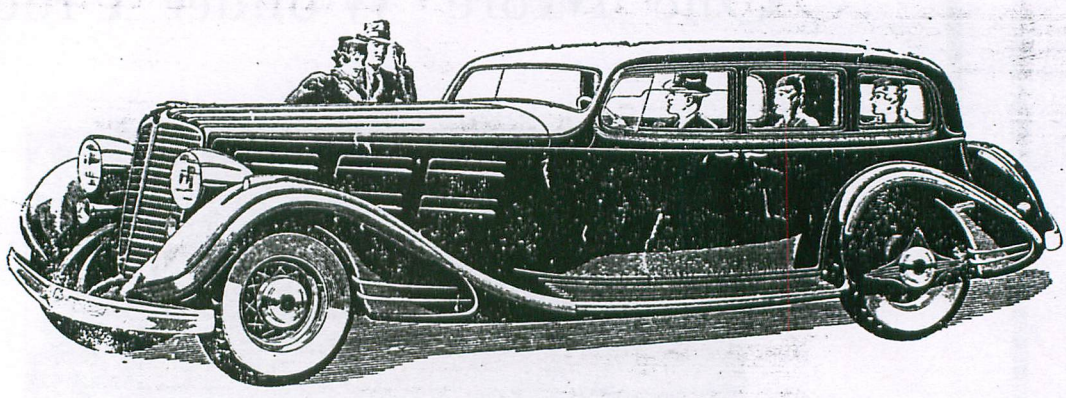

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HUGHES RD., BOMBAY

Future of the Cinema in India—

This article outlines the possibilities that are offered to the Indian Cinema art in the field of cultural propaganda that could combine in it, with special artistic features, those inherent in the function of the film, with special reference to the demand of cultured foreign audiences.

THE progress made by the talkie technique in this country, within the last few years, must be considered as quite remarkable and easily offers itself as the most conclusive testimony of the enterprise of the (comparatively) young Cinematographic industry comprising as it does, artistes, technicians and direction.

Today and Tomorrow.

What is much more important, it enables one to visualise the future that lies before the art and industry in so far as new possibilities open up and are exploited in the field of production and an increasing demand for it arises in conformity with changing and (may one not hope?) better conditions. One naturally visualises this future in terms of the development of the industry, in its various aspects, immediately before and after the great war in a country like America which may be said to be the home of the cinema, mainly because the problems with which we are confronted at this moment were faced and are being faced there and the history that is being recorded to-day would be on the same level of ours tomorrow.

Guess, who is she? It is Miss GOHAR in "Barrister's Wife."

Wanted: Organisation.

The Cinema 'situation' created in the U.S.A. at the present moment is not indeed without interest for us in so far as we could learn from its lessons. Despite the fact that the country takes the keenest interest in the industry in view of its position as a major industry on which several others are directly or indirectly dependent and which absorbs, in its various and well-organised departments, a large personnel as well as various professions and despite also the fact that the American industry continues to control a big international export market, other conditions creating a number of problems of internal organisation and policies could be quite identical. Various official and non-official bodies are at this moment tackling these problems and we might at least emulate the American example in organisation in as much as professional competition which ordinarily is desirable and necessary in the best interests of quality and variety of output, does not come in the way of co-operation of a kind that aims at safeguarding the entire industry against the onslaught made on it from various quarters.

The problems that are engaging the attention of the American interests cover a long range from those of ordination between studio production and distribution to retention of foreign markets and the recent visits of their agents to this country undertaken to explore possibilities of production here are the best indication of the resourcefulness with which they are meeting the situation. The national local industry, in contrast would appear to be content with confining itself within the narrow limits and scope of its activities and is apparently doing nothing to exploit the unexplored possibilities that await its attention.

For instance, the peculiar local conditions favour enterprises in the new directions such as those of production of films of educational, artistic and general interest. Of course, the production of purely educational pictures is found to be unworkable financially in most European countries and the U.S.A. for the simple reason that the main function of the cinema is not pedagogy or any other intellectual infliction but entertainment, and the educational pictures could pay their way only with subsidies. The case for such a system of subsidy is any day stronger in India, where the state spends, on education, however unsatisfactorily or inadequately, a fraction of the public revenue and the Cinema would undoubtedly be found the most powerful and effective agency of educational propaganda. The sound picture must take the place of the crude and antiquated magic lantern and it must invade and penetrate dense jungles of illiteracy and justify, in effect, its place as an agency of social utility.

The recording machine again, which has revolutionized both the art and industry as well as the appeal of the cinema world prove invaluable in carrying cultural propaganda not merely from one place to another in this country but even to foreign countries, where a large demand exists for this class of talkie-records; our producers must know how to make the films that could satisfy the demands of cultured foreign audiences. A tropical country like ours with its unexplored scenic beauty and variety, its picturesque effects in tone and colour, its world of wealth that any clever and imaginative producer could have for the asking, ought to cater to such a large, foreign demand.

Television and the Cinema

Experimental Exhibition in England

"Will not impair film attendances"

—Asserts the British P.M.G.

NO better compliment could have been paid to a man of the abilities and achievement of Sir Kingsley Wood than the one conveyed by a recent cartoon in the "Punch" in which the P.M.G. is shown equipped with the inevitable paraphernalia of the complete wall poster artist the picturesque glue-pot and the bundle of bills tucked under the arm that are getting rarer in the world of the sky-signs and electric illumination - against the background of his handiwork and the National Government in Great Britain has no doubt been fortunate in the choice of its "Propaganda Minister" (British style).

As Mr. Richard Dooner, C.E.A. introduced him to the audience on the occasion of the C.E.A. banquet given in London.

SIR, KINGSLEY WOOD

"They congratulated him most warmly as the head of the greatest business under the State. He had revolutionised the telephone service of the country by numerous innovations and by reduced rates. In doing this he had proved by reduced prices that it was possible to increase revenue far beyond even his own expectation, and thereby he achieved the almost impossible task of pleasing everybody."

FUTURE OF TELEVISION

Listen also to what the P.M.G., said in the course of his speech :—

"Science and invention are moving fas to-day," Sir Kingsley declared. "New marvels are a commonplace part of our lives, the telephone, the screen and television. Television is still in its infancy. It has a long way to go. but it also has a great future. Nevertheless, we cannot expect a national service for some time to come.

"If all goes well, a single station will be opened in London towards the end of the year. but it will not impair the attraction of the kinemas of this country.

"I remember so well when broadcasting came in, the prophets said it would ruin the gramophone industry, it has been a potent cause of its development. That event may be repeated in the case of television and the kinema.

"There is nothing in elevision to draw people away from our kinemas. You have unique powers - we are a people which likes to take our entertainment together.

Imperial's forthcoming attraction "Poojarini" featuring D. Billimoria and directed by Nandlal

"I have come here to pick up a few points. We have been trying to develop the publicity side of our business, and we have learned lessons from your Industry. So many of you are past masters in the art of showmanship.

"I congratulate you on increasing the comfort and the pleasures of your houses, which are the best in the world. You enable people to escape from troubles and vexations, and give them comfort and entertainment.

"When I go to a picture theatre I like to be amused. I prefer the film of high adventure and love. I would much rather see a picture of that sort than "the advent of the white ant.

"I thank you for the help you have given to my Department on many occasions. I thank the film companies for bringing to the screen some of our activities, and allowing Post Office workers to be the actors in them. Indeed, I do not despair of the P. O. producing a Tom Walls, a Ralph Lynn. or even a Gracie Fields. The Trade has given the Post Office generous help during Telephone Week. I agree it was only an appeal that could be made on a special occasion, but I am glad that my Scottish friends, including my friend Mr. Maxwell, have received an advantage in having a lower fee after 11 o'clock.

"The Post Office sometimes makes mistakes. I lie awake thinking of that letter which was posted 40 years ago and has only just been received, and on the envelope is written "It is quicker to telephone." But we are not the only people who make mistakes. A lady entered a telephone kiosk the other day and occupied it for 40 minutes. She complained that she could not get through, and the officials discovered she had hung her umbrella on the hook after removing the receiver.

"I am gratified to propose the toast of an industry which is moving with the times and giving so much pleasure and entertainment to millions."

(Continued from page 7)

control or manage the affairs of a line of business which is essentially technical in every aspect and phase. One must however admit that Himansu Rai has started well by getting very big men on his board of directors-men whose names as so far stood for business acumen and success. But I think this time they will meet their Waterloo. Talking of Himansu Rai I am reminded of his picture 'Karma'. I saw the picture and vainly sought to find something attractive in it from any view point. It was a well boosted picture but an utter disappointment. The tragedy of the whole show was that Himansu Rai succeeded in getting round the Governors and the Viceroy and made them chaperon this abortive attempt at production. If the affairs of productions at the Bombay Talkies Studio are handed over to any other man more capable and if the publicity deparment is kept in charge of Himansu Rai (and if a really useful man is brought in place of Rai Saheb Chunilal) I think there are still hopes of making the business a success and saving the public money. All these men may be competent in their own lines which I do not unfortunately know but I still think that they have to learn a lot in this trade before they take up so serious responsibilities more especially when the public money is invested.

Dear Reader, If you have enjoyed these Tit-Bits write to us so and we shall put some more spice and pepper and serve you another plate next time.

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Studio Close-Ups

Imperial Film Co.

Director Nandlal is at the altar of "Pujarini", while Sarpotdar is chasing "Chel Chabeli", inspite of his old age. Homi Master is indulging in "Be Ghadi Mouj", at this stage of his life but does not forget to entertain his "Ghar-jamai" in Gujrati.

Ranjit Movietone.

"Barrister's Wife" went flop at the West End, but in the Studio Jayant Desai the young 'genius' is flirting with the "College Girl" while Chandulal Shah is taming the "Tigress".

Gandharva Cinetone.

"Chandka Tukda" seems to have struck a slice of luck as we hear that the picture is sold for the North for over Rs. 30000. Good Luck indeed! Baburao Patel an expert in "Jobans" is now busy dressing "Julmi Joban". his next, which will be completed by the end of May. The success of "Bala Joban" seems to have gone to his head, naughty to go in for another variety in "Julmi Joban"!

Sagar Movietone.

Badami's "Vengeance is Mine" has helped him to wreak his vengeance on the audiences. The picture is going on very well at the Imperial. And now Sagar have entered "The Silver King" in the race and await the "Judgment of Allah" with a resignation born of several failures in the past.

Ajanta Cinetone.

A. P. Kapur's affairs with "Sher-dil-Aurat" are rather at an end now and the picture is only awaiting censor. We hope Mr. Kapur has been careful about it otherwise the censor will go the way of the "Mill".

Shakti Movietone.

With their recent fiasco "This is Life" they have indeed proved so. Goodness knows what is going to be their best if at all it is to be. At present all their strength or rather "Shakti" lies in the name. They are reported to be rushing about distractedly for a heroine.

Shree Vishnu Cinetone.

After tasting the pleasures of heaven in "Bulbule Parasthan", Chaturbhai & Co., have started on a zoo and are trying to collar the "Red Panther". But panther hunting is dangerous and they should go slow.

Veena Pictures.

"Neela" has not given Veena the blueriband and the men at the head are still thinking what to do. We advise opening music classes for training young men and girls before they are pushed on to the screen.

(Continued on page 47)

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FILM CITY, TARDEO.

A. I. Educational Talkies Ltd.

MR. H. A. JAFRY, Bar-at-Law, Lucknow, deserves to be congratulated for having floated a limited company, with the co-operation of Major J. Corbet, Nawab Husan Yawar Khan of Cambay, under the name of "The All India Educational Talkies Ltd. The Secretary, Mr H. Z. Jafry has been moving all over the country in order to enlist the support of rich and royalties of India and the latest reports show that notables like Raja of Mahumadabad and others have promised support.

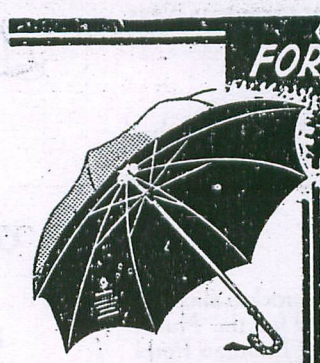
We wish this new concern a speedy and prosporous time and hope that the men at the helm will keep the high ideal of serving the society as innunciated in the prospectus.

It Pays To Advertise In **Filmindia**

(*Continued from page 9*)

with the vow he had taken of never interviewing alone any woman other than his wife, fulfil the condition of the promise. His honour was at stake whichever may be acted:— On the one hand, both chivalrous honour and human gratitude demanded the carrying out of the solemn pledge (of the soldier prince of his incomparable fame) and on the other was the problem of his vow.

Once again, Hanuman comes to his aid. He enters Chandrasena's appartments but had to leave his tottering that in obedience to the bad omen; his honour remains unsullied.



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(Continued from page 45)

Wadia Movietone.

Mr. Wadia has whipped the "Hunterwalli" into completion but has at the same time brought to light "Noor-e-Yaman" which is sure to throw some light into his coffers.

Mahaluxmi Cinetone.

Nanubhai Vakil has been courting "Birbal-ki-beti" in the corners of Film City and we understand that he has well nigh got his proposal accepted. We now wait for the happy honeymoon. While G. K. Mehta has been lighting street lamps with "Chirage Husn" with Miss Khurshed carrying the Kerosene tin.

Eastern Arts.

After failure of "Yasmin" Attorthy the Calcutta director has been making love to "Bharat-ki-Beti". He relies a lot on her patriotic instincts and thinks she will be a great success. These people have taken the Ajanta Studio and we wish them all success!

Prakash Pictures.

"Lead kindly light" is their moto. Blind as they are they seek light in "Nai Dunya" with the help of Balvant Bhatt with his thick eye-glasses.

Ambika Movietone.

With "Aparadhi" these offenders are trying to retrieve their lost fortunes in the wreckage of "Dolti Naiya" And then they will stare with "Mithi Nazar" at the world and try to hypnotise the box office.

Honey Talkies.

After the release of "Alladin the 2nd" there is no more honey left in them. Let us see when the next harvest is going to be.

Sangeet Film Co.

Jaddan is in search of truth in "Talashe-Haq" and she does not seem to have found it yet. Next, she is going after "Chand Bibi".

Debaki Bose Productions.

This great man believes in "Life is a Stage". At present it is best to ring the curtain down on it.

Rajputana Films.

Their first "Bhoolka-Bhog" does not seem to have taught them the price of folly and now they are talking of opening a studio—the usual talk.

Kanwal Movietone.

"Beauty Caravan" has been the name of their first-born. We shall see the Caravan and search for the beauty in it.

Bharat Kala.

We called at the studio for news but found a court seal on the doors? Their first still born is 'Prit-ki-Reet". goodness knows in what corner it is burried.

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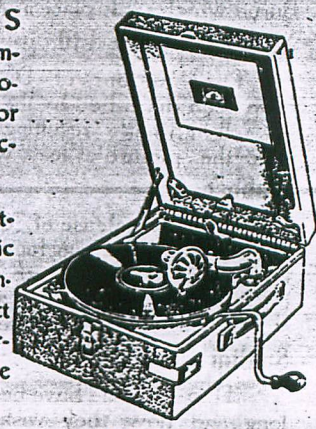

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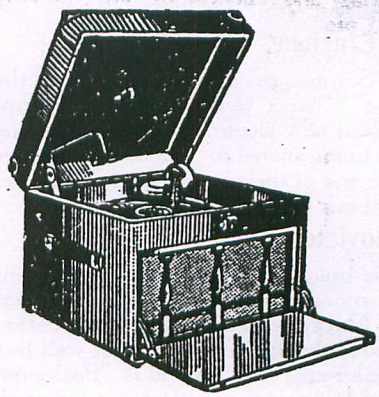

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BOMBAY.

Kolhapur Cinetone.

These people are busy with 'Orphan's of the Society' featuring Wallace Berry of India, Mr. Baburao Pendharker. Saroj Shilotri, a new find is making her first debut in this picture. It is expected to finish very soon. They are also producing "Ganga Avataran" by the great ace of cine industry, Mr. Phalke. They have also taken a tropical of the great wrestling match between Gunga and Burud which took place at Kolhapur very recently.

Adarsha Chitra Ltd.

Their outdoors of "Dhuwan Dhar" at Jubbulpore have been disturbed by the accident to the artistes whose bus fell in a nulla resulting in injuries to several. We hope the picture at least will be completed.

Prabhat.

With the release of "Chandrasena" they have begun a new picture featuring famous Bal Gandharwa in masculine role. We shall see how deceptive this illusion becomes. Mr. Kale, is already on the job of a new story. He will include the "Amritmarthan" trio?

Shalini Cinetone.

These people have been dreaming of "Usha" rather long and now they wish to crown their efforts with "Rajmukut" directed by Govindrao Tembe. Let us hope that both the dream and the crown are realized. Mr. Jahagirdar and Shivkumar are contemplating to hatch a Urdu plot also.

Saraswati Cinetone.

Their "Sambhajee" after its masacre at the hands of Gods that be" "went well at the Roxy. Proprietors are busy with their new picture "Krishna Shishtayee" and no pains are being spared to make the picture a great success; and one of their "steel frame" has been advertising in Northern India for heroines.

Krishna Movietone.

Bende is busy with "Zingaro" the monster man. Lucky the monster is wearing black spectacles like its director. Nayampally is acting the monster with his characteristic make-up, but he could as well have acted it without a make-up. The second is "Fashionable India" directed by Mohansingh a mysterious personality devoid of all fashion. With tradition of dhoties and Gandhi caps Krishna is going to give us a picture of fashion. Wish all luck they used it!

Prosperity Films.

A new concern with Nanda as the director—rather unfortuate. Their first will be "Be-noor-Ankhe" and goodness knows whether the audiences will ever find the light of their eyes after the show. Guznavi is the music director with Zohra singing and you may also look after the ears.

Lahore.

Mr. B. R. Oberoi, Editor of *Cinema* was very recently in Bombay and that is saying enough. He came for a couple of days and stayed for a score.

National Movietone.

Their very first "Swarag-ki-Sirhi" was released at Lahore and with this they are going up another step to produce another which will probably be called "The Journey's End".

Rainbow Pictures.

As putting all the colours in "Qazzak-ki-Larki." K. Sardar thinks that a dance of hundred girls will probably make the picture a success. We know his previous "Adale Jehangir".

Kumar Movietone.

"Kamru Deshni Kamini" the production is in hand. Mr. Vyas has been wandering to different centres for girls and has at last landed some girls at the Bombay Central chaperoned by himself and Mr. Mohanlal. Wish them both every luck with the newcomers.

Saroj Movietone.

Their latest is "Bahare Sulemani" featuring Nissar and Zilloo in the leading roles. The word "Sulemani" seems to possess some charm for Nanubhai Desai who has christened half of his pictures with that word. Probably he thinks the word lucky.

Rupam Pictures.

Bombay beware! A set of determined and earnest young idealists are at it now! "Bikhare Moti" or "Crash" will soon gate-crash the Roxy. By the bye, calling your picture scattered pearls is not very complimentary to audience—is it?

Sharada Movietone.

Under the leadership of the sick Napoleon of Goregaon B. K. Dave, Sharada has again declared War. perhaps to convince the world that it is real war they are producing "Raj Taräng" supposed to be the intrigues and mysteries of Royal courts with Master Vithal as the biggest mystery—at least as far as music is concerned.

Digveer Cinetone.

Digveer's "Ranga Bhumi" was released in Majestic Cinema rather disappointingly. Their first was "Tulsidas" the second was "Allah-ka-Pyara" and this is the third. Goodness knows what will be the next. As it is, there is little to choose among them.

Menaka Pictures.

After 'Suvarna Mandir' these people were very busy with "Katl-e-Aam' directed by the artist Mr. Arolkar. It has a cast which includes Mrs. Azurie, of the dance fame, introduced to Bombay by Sir S. N. Pochkhanawala, the Banker-Dramatist. You will find Baburao Maneriker and Sandow acting in quite a normal manner whether the name "Katl-e-Aam' (Massacry) is merely candidness or unconscious humour on part of the producers will be seen at the screen.

New Tonfilms.

A new concern started with a salute of the guns firing. Their first "wailings of the oppressed" has been produced in a charitable frame of mind and probably to accentuate the depth of their feelings, in revenge they are busy with "Khuni Punja' and they will further maintain traditional honesty with "Bawafa Katil".

New Theatres.

Are busy with "Blood Feud" after their affairs with Ratan and Hafisjee. They have sold "After the Earthquake" as there was not much left in it after the quake of "Daku Mansoor, Karwane-Hayat etc., Even the ruins, fetch their price.

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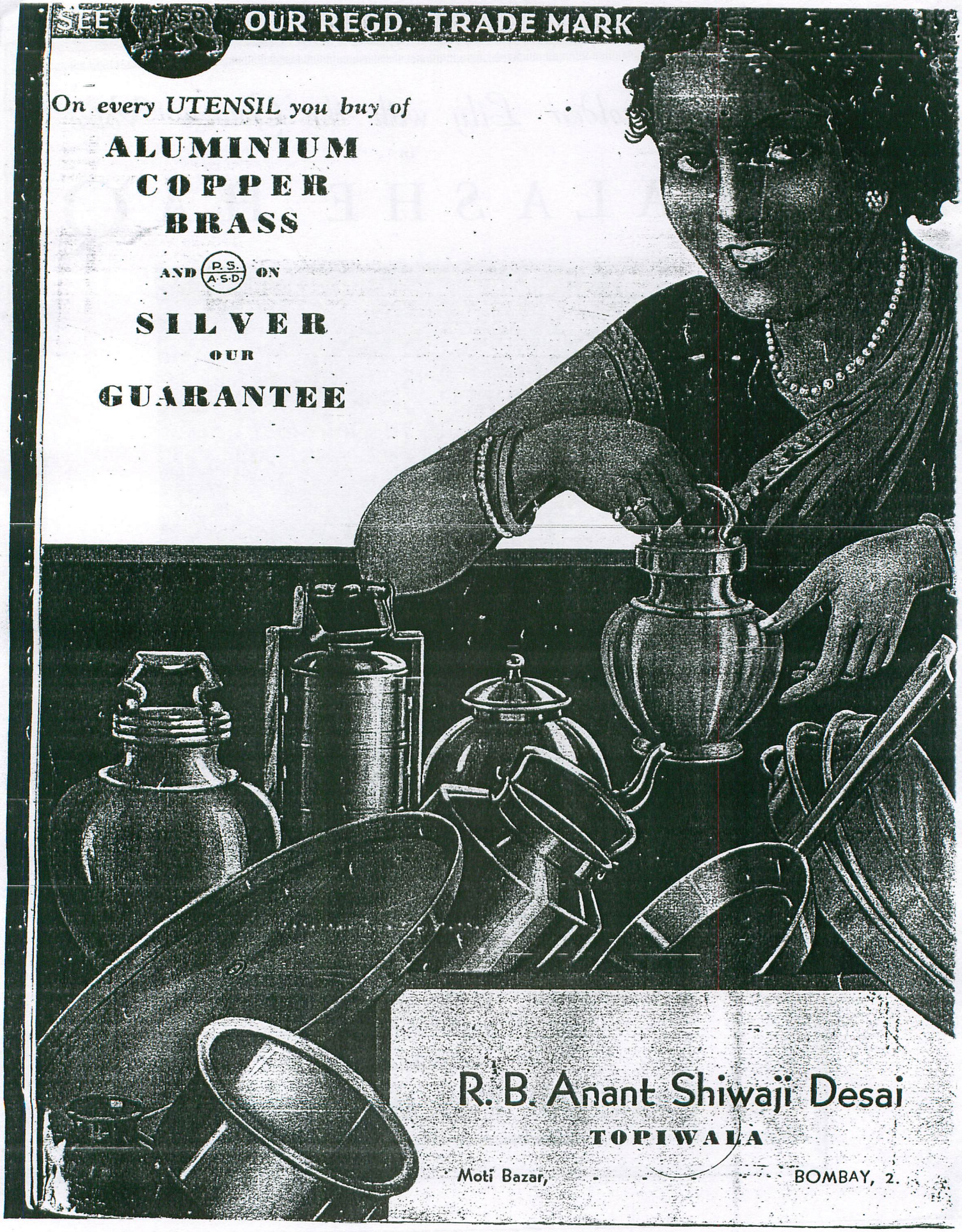

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